

CLASSIC MUSIC NEVER GETS OLD

DOWN THE LINE



dug pinnick

"Catching Up on Side Projects, Solos Projects, and King's X Projects"

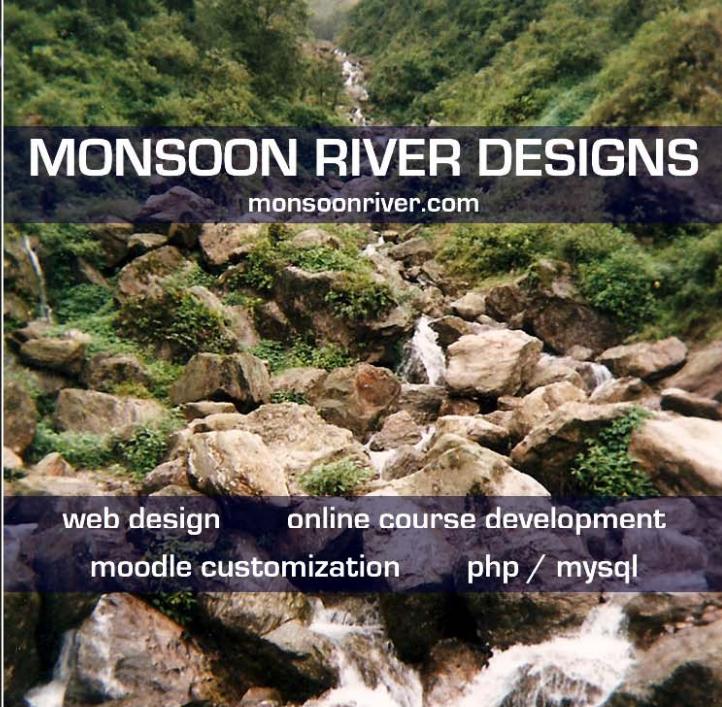
DOUG BURR
WHILE ROME IS BURNING
JIM CHAFFIN
BRIDE

MAUGRIM
DAVE QUIGGLE
BILL MALLONEE UPDATE



MONSOON RIVER DESIGNS

monsoonriver.com



web design online course development
moodle customization php / mysql

NOW AVAILABLE:

SUBSCRIBE
TO
DOWN THE LINE

GET A PDF OF EACH NEW ISSUE
SENT RIGHT TO YOUR INBOX!

<http://downtlinezine.com/subscribe>

ACTION SPOTLIGHT

DON'T JUST COMPLAIN ABOUT THE WORLD... DO SOMETHING TO CHANGE IT

Microcredit is "the extension of very small loans (microloans) to the unemployed, to poor entrepreneurs and to others living in poverty who are not considered bankable." While some institutions take advantage of the poor by charging high interest rates, some organizations provide microloans that allow the poor to start a business and learn to provide for themselves. Once these businesses are sustainable, the business owner can repay the loan and start helping others to start small businesses. The goal is to help people willing to work to begin supporting themselves. Organizations like Kiva (<http://www.kiva.org>) can make this process easy for those of us in the Western world to support those who are less fortunate than us. Visit their page to see how you can help. (*Kiva did not buy this ad nor do they endorse this magazine - just givin' ya food for thought*)

TABLE OF CONTENTS

LIFE IS CONTROVERSIAL

The great thing about putting out a free magazine is that no one really complains about anything. We can be as controversial or as lame as we want to be – it's not like we have to give refunds.

Everything in life is controversial to some degree. People fight about how to improve healthcare, whether vinyl or digital is better, and over how to load a toilet paper roll.

But the truth of the matter is that we don't try to be controversial or even seek out controversial subjects. They just seem to find their way to us. If you think some of the issues we touch on here might rattle some cages, wait until you see the upcoming special issue. This special issue will deal with a specific topic instead of a musician. More details will be coming soon.

Until then, make sure you have signed up for the free subscriptions – get DTL emailed straight to your inbox.

<http://www.downthelinezine.com>

Letters To Us	3
News	4
Steve's Corner	5
Matt's Musings	6
dUg Pinnick	7
Doug Burr	12
While Rome is Burning	15
Jim Chaffin	17
Bride	19
Maugrim	21
Bill Mallonee	23
Dave Quiggle	25
Reviews	27

COMING SOON:
Interviews with
Veil of Ashes
Jerry Chamberlain
The Reign
The C.U.E.

DOWN THE LINE

LETTERS TO US

EDITOR	Matt Crosslin
EDITOR	Steve Ruff
MARKETING:	Ulike-a Youtellafriend
WRITERS	Steve Ruff, Matt Crosslin, Joshua Lory
COVER IMAGE	dUg Pinnick
LAYOUT	Matt Crosslin
WEB DESIGN	Matt Crosslin for Monsoon River Designs
CONTACT:	
WEBSITE	www.downthelinezine.com
EDITORIAL	downthelinezine@gmail.com
ADS/MARKETING	downthelinezine@gmail.com
myspace	myspace.com/downthelinezine
TWITTER	twitter.com/downthelinezine
SUBSCRIPTIONS	U.S.A. - \$0, Canada - \$0 International - \$0 Online - \$0 More info: downthelinezine.com/subscribe
IF YOU MOVE	Don't lose your computer – you won't be able to download the newest issue without one.
WRITE US	Letters and comments need to contain your full name. All submissions become property of Down the Line E-zine and may be edited or condensed. Or even printed out and framed if you really kiss our... um... never mind....

VISION:

Down the Line covers bands that explored the intersection between faith and art in the 1980s through the early 1990s - even though they were probably never accepted in to what is called "Contemporary Christian Music" because they were too edgy or alternative or liberal or for whatever reason. Some of these bands may still be making music today, and others may have moved on. We cover these bands (active or dormant) as well as any new projects by former members of these bands and any new bands that may have the same spirit as these bands.

ALL IMAGE AND STORIES ARE THE COPY RIGHT OF THEIR RESPECTIVE CREATOR. YOU MUST HAVE PERMISSION TO RE-USE, RE-PUBLISH, OR RE-PRINT ANYTHING IN THIS MAGAZINE. SO THERE.

(there would be a whole lot more technical mumbo jumbo in this space if we were more professional. But that would be boring and all...)

Pre-Orders Are Good – Really!

In reference to the Saviour Machine / Eric Clayton journals update:

Thanks for the update. I can't wait to get a copy!

Aaron Swartz
Blog comment

(Aaron – we can't wait to get a copy, either! The problem is that people are a little gun shy with pre-orders. Pre-orders ALWAYS get stretched longer than anticipated. Bands and artists wouldn't take pre-orders if they had tons of cash sitting around. So – go out and order the Eric Clayton journals NOW if you haven't. Okay, got it? Rant over...)

Mad at the Industry

In reference to the Roger Rose / Mad at the World article:

I was fortunate enough to have discovered them in 1990, just after *Flowers in the Rain* was released. I then purchased *Mad at the World* and every MATW album as it was released. It's too bad that the Christian Music Industry stinks because we really could use more quality music from this band and others the industry dumped on. I miss you Roger, but still have all of your CDs to listen to. Thanks for the music!!

Matthew
Blog comment

(did you mean to say "dumped on", or "took a dump on"? Either way, probably both accurate descriptions of the way many record labels treat bands. I have always wanted to start a record company and call it Cottonelle – the label that wipes off the mess left by other labels. I'm sure that wouldn't lead to lawsuits or anything...)

Never Too Good

Just read the new issue! You guys are too good to me! Thanks so much!

Peace and Blessings,

Josh Lory
MySpace Comment

(Ahh, but you were too good to us, first. Thanks for putting out all the cool free music! Everyone go and check out Western Grace now. We have only mentioned like a million times here that it is FREE!)

(This space left blank because we are getting no letters to the Editors recently. Well, either that or I lost some. How controversial do we have to get before we finally make someone mad? Don't make us go all contro-crazy, now. Send us some eLetters!)

Have any other questions, comments, theological musings, etc? We would love to hear them – come be our friend on FaceBook or comment on our blog. We also do that Twitter thing occasionally:

<http://www.downthelinezine.com>
<http://myspace.com/downthelinezine>
<http://twitter.com/downthelinezine>

L.S.Underground

PTSD is finally out. Pre-orders are being shipped now, but you can still order a copy if you like. To order a copy, send 15 US (\$17 outside of US) through PayPal to gerardartwork@yahoo.com (prices include shipping). *PTSD* is also available for download the the band's BandCamp page: (<http://lsunderground.bandcamp.com>). Also on BandCamp is the long out of print *Grape Prophet* album - full quality FLAC files for a great price.

In other Michael Knott news, rumor is that there is a new Rovers Three album coming soon, with the title of *Go Irish Again*.

SLIDE

SLIDE continues to release more and more tracks from their upcoming album. "The Black and the Blue", "Dime Store Queer", and "Political Zombie" are all available for listening for purchase through either FaceBook or iTunes and other online venues. They are currently working on their 5th track "As Close As Far Away Can Get." March 2010 saw the addition of new guitarist Nick Bretz. June 2010 will see the band filming it's first ever music video, to be directed by Nick Corporon. So far, the plans for the bands debut album are for it to include "at least" nine original songs along with remixes of selected tracks. See SlideMusicGroup.com for more details.

Upside Down Room

According to their MySpace page, Upside Down Room re-formed in 2009 with a new drummer. Rumores are swirling about possible new music and possible re-issues, but no details have emerged yet. Keep an eye on <http://www.myspace.com/upsidedownroom> for details.

The Wayside

Spiritual Songs is out now, at least to people that want to download the album or purchase the special edition. The special edition

contains a bonus vinyl 7" and a stack of photo cards with stories and notes about each song. You can even preview the album if you want on their BandCamp page: <http://thewayside.bandcamp.com/> There are many ways to get this album, so the only question is why don't you already have it?

Dead Artist Syndrome

According to recent reports from Steve, Dead Artist Syndrome is not over. Brian Healy has been going through some health issues (keep him in your prayers), but is doing better and has vowed to keep recording. For those that didn't know, Brian Healy, Joey Taylor, Ric Alba, Gym Nicholson, John Picarri, and Riki Michele have all been in the studio in recent months working on a new D.A.S. album, possibly to be titled *Kissing Strangers*. Currently, the best place to get updates on Healy's health and D.A.S. news is on Brian's FaceBook page.

Western Grace

Western Grace is in the studio working on a new album. The current working title is *Bitter Root Judgement* (with a full explanation of that on the group's MySpace blog). The style will be "Fast Paced Americana Punk Rock" with the release plans including the band "thinking about vinyl along with an affordable download on band camp and hopefully iTunes." <http://www.myspace.com/westerngraceracemusic>

The Lost Dogs

The Lost Dogs have announced that on May 11th we will finally see the release of their long-awaited Route 66 album *Old Angel*. According to the official announcement, "each song is a snapshot of a pilgrimage on the Glory Road, the Main Street of American culture, and it's never looked quite like this before." A nationwide tour will also be happening during the spring and summer of this year. Keep an eye on TheLostDogs.com for dates and details.

Klank

April 20, 1010 will bring a new Klank album titled *NUMB... Reborn*. I'm no psychic, but I am guessing this is going to be a remix or re-recording of Klank's killer *Numb* album. Guest appearances on this album will include Jim Chaffin, Larry Farkas and Michael Phillips. Klank is also reporting that this year will bring another album called *Urban Warfare*. The official Klank FaceBook page is the best place for news: www.facebook.com/klank

Veil of Ashes

Veil of Ashes is back! A recently created official [FaceBook page](#) garnered hundreds of fans in almost no time. Then they took it one step further by announcing that all of the original four members of Veil of Ashes went in to a "Dove award winning recording studio in Northern California" to record new material. This was the first time in 20 years they had recorded together, which also led them to ask us to "pray we don't kill each other." So far, no deaths to report....

Starflyer 59

The Changing of the Guard is the current title for next album from Martin & company. So far, it is being described as a more acoustic-based album. The last word was that it is recorded and is now in the mixing process.

Many rumors have surfaced over the past few months about vinyl issues/re-issues. The good news is that one of those rumors is probably going to come true: *Old* will finally see the light of day on vinyl. The bad news is that it will be a picture disc with no sleeve. Yep, you read that right. In other shocking news, they still make picture discs....

The Reign

Some of the members of The Reign are forming a new band called Not Till May. Harold, Dug, Curtis and Fred are rehearsing some new tunes and looking for a

5 DOWN THE LINE



This has been a tremendous endeavor this go around! Not only did we get a big music issue, we also have the additional special issue about to come out. We are busy, busy, busy here at Down The Line! There are some cool things lined up for the future as far as more special issues, and we also have a really cool Down The Line t-shirt coming out with a great picture that Matt came up with and one of our favorite artists turned into their own.

I was really stoked to get an interview with everyone found in this issue, and I hope that you guys will check out the links found at the bottom of these reviews and articles. Dave Quiggle has a big portfolio on his website, it's really cool to go back and take a look at how his talent has grown through the years. I have more Quiggle designs than anyone else when it comes to my tattoos, so it was a pretty cool thing to talk to him. I put a picture below of some old tattoo flash that hangs on my wall, these were Quiggle designs from years ago.

Make sure you check out the new L.S. Underground if you haven't already. I think it's great, probably the best yet for this listener. There is a review of the classic L.S. Underground album *The Grape Prophet* in the back of the 'zine, if you follow that link you can find purchase details for the download, it's very cool that has become available again for fans!

Okay, what's left...? I hope everyone reading this had a great Easter, it's a time of thanks for the amazing gift of salvation and grace. I need it more and more everyday in my life. Please continue to remember those in Haiti who have endured such tragedy, as well as the families of the victims in Chile, Japan and California. Seems everyday there is another tragic earthquake. Please continue to also remember Brian Healy and his family in your prayers, they still need miracles in regards to Brian's health and all that comes with that. Be blessed in all that you do...



guitarist in the Southern California area.

Saviour Machine

The Collected Journals of Eric Clayton per-order is now over. The books are being manufactured now, and pre-orders will be signed and sent soon. Regular copies are also available - get your copy while they last!

In other SM news, the entire SM catalog will soon be available in high quality mp3 format for download exclusively at www.saviourmachine.com.

Love Coma

DTL reported last week that there were rumors of Love Coma reforming. Seems the rumors were true, and at least according to the band's [official FaceBook page](#). Seems like live shows are the only activities being discussed, but that is at least a start. Seems there is also a new bass player and guitar player in the Love Coma fold.

The Violet Burning

In an update to recent news, TVB has made their 1990 debut album Chosen available as a free download on their website. In addition to last issues news, TVB has released *Mercy Songs*, a collection of re-recorded early songs from the first two TVB albums. Details on purchasing or downloading at:

TheVioletBurning.com

Bill Mallonee

Two new volumes of the Works Progress Administration series have been released since last issue: *Volume 6: Rural Route* and *Volume 7: Eternal Dawn & Gloaming*. Pick them both up at volsounds.com. Even more interesting is this recent announcement from [Temple Foundry](#):

Bill Mallonee, BillMallonee.net and Temple Foundry Mediaworks have agreed to enter into a partnership. Bill Mallonee and Temple Foundry will be producing an Open Source record in an historic artist/fan partnership. In the



Matt's Musings and Meanderings

past artist have presold records in order to raise funds. In this new model the fans will be asked to help form a producer community and get involved in everything from the creation of cover and promotional art to helping with press releases and distribution.

Keeping with the Open Source model the ‘base code’ of the project – select demos – will be made accessible to the the Producer-Community for sharing, free download and remixing.

In today’s world we all have the power of a record label on our home computers. When fans network together they can do the work of a label for their favorite artists. Instead of Bill being at the bottom of a record label pyramid he now sits in the middle of a spiderweb of engaged and passionate fans.

YOU ARE THE RECORD LABEL.

The Choir

The Choir remains hard at work on a new album. Videos of the recording sessions and other interesting information has been surfacing on the band's official FaceBook page:

<http://www.facebook.com/TheChoir>

No other details about the album have been released, but the band did play an awesome April Fool's Day joke on FB.

Velvet Blue Music

- A new **Doug Burr** album *O Ye Devastator* is coming May 4th!
- **Kissing Cousins** are working on ep4.
- The **Langley Sisters** are working on a full length album.
- The **Prids** have joined the VBM family
- See velvetbluemusic.com for details and tour dates.

Send Us Your News

Got a band that you think fits in here? Send your news and announcements to:

downthelinezine@gmail.com.

So the music industry is dying, MySpace is dying... every where we look the opportunities for musicians are drying up. Or is it that just the big music labels aren't adapting fast enough to the changing times? Maybe their greed is finally getting the best of them?

No matter what happens in the changing tides of the music scene, I think that bands and musicians themselves need to be the innovators – especially in how they reach their fans. We're starting to see many bands do just that, of course – but the more that jump on the innovation band wagon, then the faster we can get to the new future of the music industry.

Several bands are trying some inventive methods. One such band is SLIDE. I don't really know if there is a way to describe their method, or a good term that fits it. But the idea is pretty simple: record songs one at a time, release them through iTunes as they are recorded, add a few remixes to make it interesting, rinse, and repeat. When they get enough songs out there, they will release a CD. Instead of “pay-as-you-go” plan, this sounds like a “finance-an-album-as-you-go” plan. I can't speak for how they afford it, or how much money they make towards the overall cost of recording, but they are still moving forward, gaining momentum all the way.

Another innovative method is the open source record as described by Temple Foundry Mediaworks. From the sounds of it, it still seems like this will be experimental for now. My head is swirling with many questions about how the details will work out, but it is still an interesting model to follow.

The Internet (for now, at least) is still a good source to connect with fans. If your band doesn't have a FaceBook page yet – get with the times. MySpace is turning into a ghetto fast.

Other sites have some good ideas, too. I really like what BandCamp.com is doing – you can sell albums or songs in full quality format. This is a great way to get albums out there, especially ones that might not be popular enough to justify a full CD pressing (obscure re-issue, fan club type albums, or unreleased albums that never got finished).

But I have to wonder if the dream of being a full-time working musician, making enough to live, is gone forever. Will music become a part-time hobby for most? If you can get enough people to come out and watch your shows, maybe you can become a full-time musician. But how can that happen? We used to know who the hot bands were by listening to the radio and watching MTV. Those avenues are dying. What will be the radio charts and MTV top video countdowns of the future? I am all for bands being able to do open source records and online downloads, as long as there is a way for bands to tell how popular they are. They need to know if they need to book the stadium tour or the dive-bar tour after all.

This last issue is really the missing piece. Music distribution is pretty irrelevant in the Internet age. People can find the music if they want to buy it. The issue now is how do bands know how popular they are? Where do you turn to find out what people with your same tastes are listening to? Discussion forums are dying, and Facebook doesn't quite (yet at least) rate music popularity. That is one piece that we are beginning to miss... but are we aware of what we are missing?

PINKNICK dude







By Steve Ruff

Photos courtesy of duG Pinnick

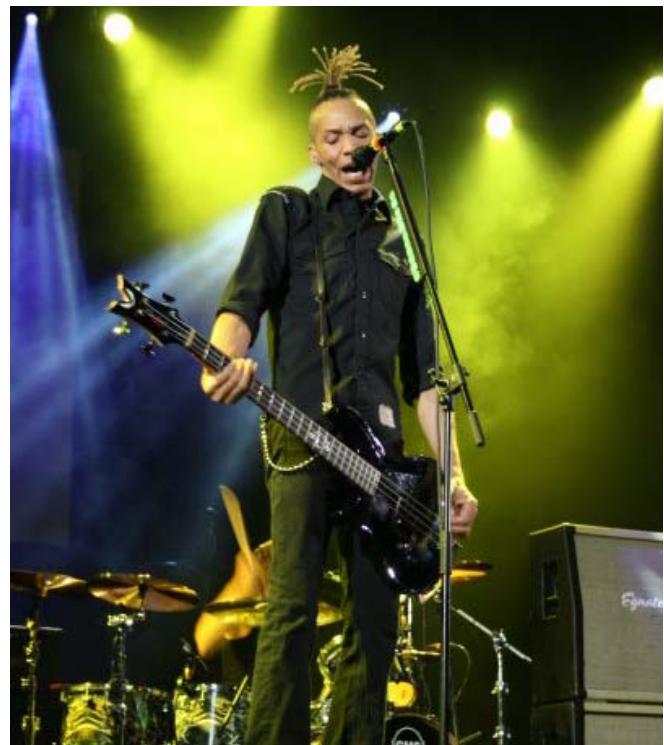
dUg catches us up on his solo album, a couple of side projects and some pretty cool Kings X news

How are things going with Razr 13? Any new music on the horizon there?

We're gonna do a new record but we haven't talked about the date yet. That will be on down the line because I've got A.N.M. happening and a couple of small side projects I'm trying to get done, plus my solo record.

So you have new solo material coming out? Is it in the same vein as your last solo album *Strum Sum Up*?

Yeah, I've got all the songs written, I've just gotta get in my studio and get them pumped out. It's kind of in the same vein as *Strum Sum Up*. What's happening is that I've been through a lot with a friend of mine who I love to death, and he has a prescription drug problem. He almost died through it all and I did a lot of songs about dealing with that. Prescription drugs man, that's something that's a big problem in America right now.



Any plans to re-issue any older Kings X material?

We're trying to get a box set going of the first four or five records, get them re-mastered and stuff, but I haven't heard much from that. That's really just a thought right now, but I'm trying to push it... We've got the live DVD coming out soon, it should have been out but we're holding it up with a few minor details. We did a live DVD in London about a year and a half ago, so we're real excited about that... that's the next thing that's coming.

How did you guys in Kings X go from being an 'opening band' to really breaking out and 'making it' and how do you stay at it for so long and still keep it fresh and relevant?

You gotta look at it like a marriage, you get out of it what you put into it. If you don't learn to compromise, communicate and know your weaknesses and strengths, it just ain't gonna work out. So I think with us, we laugh about it, we just always tell people we're idiots. They're my best friends now, we've lived together and been doing this for thirty years, and that's a long, long time. We're not like Aerosmith and those other bands that break up and come back together, and break up and have all these problems and then come back together again for the money. For us if it was about money we would have broken up a long, long time ago.

I don't know why we're still together... I think we believe in it, we believe in this you know, there's something special here - a legacy of 14 records, plus



we've got so many solo projects out. I'm just figuring if all else fails maybe we'll just get that one hit that goes viral for a second and then everybody will get turned on to all the back catalog... ya know man, we've got some good stuff! For no other reason than to make a little money to pay some bills (laughter) or to be inducted into the rock 'n' roll hall of fame when we're ninety years old (more laughter).

How did you guys shake the ‘Christian’ label, do you feel that you have, or do you feel that you were ever labeled that way?

We were labeled Christian from the beginning, even though we didn't want to be. We never even said that we were a Christian band, but we've been labeled that ever since we began. Nowadays I read articles and they say “that Christian band with the gay, black singer that had a Mohawk” and I think, “geez people, what about the music ya know?” They always have to bring these things up, especially the gay thing and I never made a big deal about it, not ever, not at all... I just did this little article about it in CCM, it was sort of like going to your parents and saying, “This is who I am, why do you hate me (laughter)”. I don't know why... I don't know why I did it, ya know, I just busted out in CCM for some reason because I'm just kind of like that, I like to confront things. Other than that it's never been a topic

of anybody's, even when we go out in public and play people never mention it or seem to have a problem with it, but whenever there's an interview they always bring it up. Our lack of attendance and fans is not because I “came out”, they just faded away like most bands fans do ya know. I know Christians want to say, “Well he left the Lord, so the Lord's not blessing him,



that's why they're not doing so good. That's just the bullsh*t attitude of some Christians who feel justified in someone else's downfall or pain, and those are the people that are gonna go to hell... those people don't like themselves and that's the problem.

Did “coming out” affect the fan base at all do you think?

Well, I know it did affect the fan base. I mean prior to that the big argument in youth groups was “are Kings X Christian or not?” They don't give altar calls, they don't say Jesus in their songs, etc. That was a big controversy, but still the rockers were latching on to Kings X because they didn't have anybody else. Stryper was gone and here was Kings X, this new band that everybody seemed to like, and it was like people said “they're ours, they're Christians,” and they went out to tell everybody that we were Christians and that was not what we wanted. The reason I didn't want us to be known as a Christian band was because I knew the moment we did anything wrong we would be crucified, ya know? Jesus preached mercy and God is forgiving, but Christians just seem to turn their back on you... not all, now don't get me wrong, I don't mean all Christians, just the ones who are vocal, you could put it that way.

What advice do you have for bands starting out today?

People ask me that all the time and I just say “dude, I don't know.” Just get out there and do what you can and always know that it just ain't about the money. If you're looking for fame and fortune and everybody to



love you, your not gonna find it anymore - if you want that you gotta go play the game and be Lady Gaga or something. Find someone with money behind them, but even then you don't know if you can do it. You gotta find a record company with money, but the record companies aren't handing out the money because they're afraid they aren't gonna make any, it's really scary out there.

So, my advice would be just go make music and do what you do and keep pushing, don't give up... and if you do give up, don't feel bad about it, at least you had fun. Someone asked me one time "what was it like when you made it?" and I said, "I made it when I picked the bass up and played my first two notes", that's when it started and it's been that way ever since. There is no making it or not making it, or being successful or not being successful, if you're doing what you love to do and you're making a living at it, then you're the envy of the world.

How has the digital age helped/hindered you as an artist?

At the beginning that ruined everybody. That was like when grunge came, or when someone made a drum machine and all of a sudden drummers didn't have a job. It's like the internet came and now all of a sudden we don't have jobs... but ya know, that's progress. That's just the way it is, and I hate it, I'm not happy about it. It's like in business, someone makes Cornflakes then someone comes along and makes something better, they're gonna stop eating Cornflakes. It's all business, even though people want me to take this personally, you just can't, even though



my music is personal and what I do is personal, but when it comes to business, yeah, we understand... you build a better mousetrap they're gonna go buy it, bottom line!

Like with the internet these days, whatever you wanna see in a band, you just go to you tube and you can find anything from some piece of sh*t band all the way up to great stuff. So I think as people we just have to look at it a different way, how do we market ourselves now because people have seen us at our lowest point on you tube So I think now bands are trying to regroup and go out and do a good show and get people to come out and see the real thing instead of watching it on you tube.

Another thing too are some bands, like us, are planning on doing the 'favorite record' that everybody bought... like going and doing the Gretchen Tour, just going and playing the whole record. I went and saw The Cult do the "Love" album and it was great, it was awesome because that's my favorite record by them. I would love to go do a couple of songs off each album, but to give the fans that tour would be something! Make it an evening with Kings X, or even storytelling you know, but basically going back to the question, we just gotta find a way to market ourselves, the internet changes everything for everybody, not just musicians.

- <http://www.dugpinnick.com/>
- <http://www.myspace.com/dugpinnickpoundhound>
- <http://www.kingsxrocks.com/>
- <http://www.myspace.com/antiniggermachine>
- <http://www.myspace.com/razr13>
- <http://www.myspace.com/kingsx>

INTERVIEW



Faith, Family and the Christ-Haunted South

by Steve Ruff

How did you hook up with Jeff Cloud and Velvet Blue Music?

That was purely through Lance who is also part of my label, they basically team up to put the record out. Lance had developed a relationship with Jeff Cloud... I think Lance was probably into Velvet Blue Bands in his college days and that's how he got to know Jeff. I got to know Lance because he was booking bands here in the Dallas/Fort worth area. Since I started playing out about '98 or '99 I got to meet Lance around 2003. When I was finishing Promenade, or was in the process of finishing it, he booked me for a one off and we developed a rapport. He continued to book me, not exclusively, but he did quite a few gigs for me. So we were talking about the record (*On Promenade*) because I was trying to put it out there and let other labels know about it, and Lance was talking to me about the possibility of Jeff Cloud putting it out. That was fine with me, I said "yeah, great, let's do this." Initially he mentioned putting it out as an E.P., but I went ahead and finished it on my own budget and then they were interested in putting it out as a full length.

Speaking of *On Promenade*, the song "How Can the Lark (My Dear Theo)"... is that from the book "Dear Theo" which was about Van Gogh?

I didn't read the book, but I had another song on the record, "Should've Known" , and I kind of put them together. They were both part of a bigger whole as "Should've Known" was basically a Van Gogh themed song. I was basically doing research online for ideas for that song and I started reading these letters between Van Gogh and his brother Theo. They were so cool, and I read that phrase and thought it was particularly beautiful and gripping, so I tried to weave a song around that phrase and capture that correspondence regarding the idea that there is this kind of zeal and excitement at the beginning of your adult life... that phrase captured a whole lot.

Are you familiar with Bill Mallonee's song "Skin"?

Yeah, yeah, I'm glad you went there because I was gonna mention that in my remarks a minute ago... so the first song is actually inspired by that song "Skin" which is probably one of Bill's all time greatest songs, and that says allot because Bill's a strong songwriter. "Skin" is a great, great song that's lived with me in a big way ever since I heard it.

So I used the powerful idea of that song and then incorporated it with a distant relative of Vincent who dies in Germany from an Islamic extremist. This Van Gogh relative who was in his early twenties was an independent filmmaker and he made a documentary about the abuse of women in that culture, and basically a militant Islamist knifed (I think it was a knifing) him on a city street in the broad daylight. It was a big thing in the news because of the audacity and the heinousness of it. So I was relating that back to that idea from Bill Mallonee's song "Skin". Van Gogh wanted to say things that people didn't have ears for and it got him in trouble, and in my mind it was kind of a sequel to "Skin". It has a very different feel, but that where the first song came from. So, my first one "Should've Known" is like the sequel to "Skin" and that led to "How Can The Lark" after reading those letters.

You have any plans to travel outside of Texas anytime in the future?

I would love to, I just can't afford to at this point. I hope someday that changes and I hope it's someday soon. I have a family that I'm the breadwinner for and we have allot of kids... we actually just had our fourth child. If I was single and free in that sense I would easily be able to get out there and start touring on what I already have, but now I will have to wait for some more momentum to build. What I can't control



is the success, I can just control the supply side and hopefully put strong music out as long as I can. That just means I have to pace myself for health's sake and for my families health sake, so this is really a long term game for me.

As far as *The Shawl* record, was it difficult for you to write music to the scriptures... was it difficult to put the scriptures difficult to put into the structure of a song?

It was kind of daunting but that was the whole idea of that record, it stood or fell on the whole idea of being able to pull that off. It's not like I got in there and was surprised by that, that was really the whole challenge. That project was what that was about, make it work and not try to force the Psalms into folk or pop chord structures. I took my time, went in and tried to find contiguous chunks of verses that, for one, weren't so famous that they had already been trampled over. I wanted to get some Psalms that were in the dark, hidden corners, not the Psalms that were the obvious choices everyone has gone to their whole life.

The other thing was that I wanted it to pop off the page at me. I wanted it to resonate with me for whatever reason. I wanted passages that had a musicality that I could work in some sort of chord structure that felt musical, and that was mostly a process of trial and error. I would go through and try to find a good chunk that would work and that I could pour over. I did that until I got about nine of them. There were a couple more that we didn't include for various reasons, but we culled down what we thought were the best.

Did you record them in an old church? What was the setting for the recording?

It's an old building, it was a university for awhile and then it ended up being an elementary school for awhile back in the 50's. It was built in the late 1860's early 1870's and was a college or university. It's in this town called Towakeno which is the highest point between Houston and Dallas, they thought it was going to be the county seat. It was easily protected because of its elevation and it's named after the Towakeno Indians who were the ones that sought it out. They were peaceful farming Indians and it was good, safe territory and a place to farm for them. The people who settled there I guess thought it was the place to be and they built this huge building there. This stone mason came over from England, but the funding ran out about halfway to the end of finishing the building, so it was a labor of love, this stone mason doing much of the work by himself with a small team of volunteers. It's this gorgeous building that's fairly run down at this point, and it just stands out there in the middle of the woods in the middle of nowhere. It's owned by this guy who is kind of like this

modern day C.S. Lewis, he's a theology professor and he lets people come and use the space. I knew the place was there and I wanted to go somewhere special and do this record, I wanted to find the feel of something that was like a cathedral, and that was the closest thing I could find here in Texas. So it wasn't a church, but there was this cross hanging up that was put there by an artist that was actually getting married there that weekend, so that kind of made it look more like a church in all the pictures.

In your music, what is it that influences you, and what influences do you bring into the music both lyrically and musically?

There are certainly some touchstones there. To answer your question simply, I like a lot of different artists. I am very into the early, early American music which would be folk, blues and country before it was called folk, blues and country. Back then it was all just early American music, and I really like that

stuff. There's a heavy influence of those roots in everything I do, I can't get away from that it seems. Lyrically there's allot of the South...my Mom's from Mobile which is the deep South, my Dad's from Arkansas, I grew up in Texas and I love the South. I grew up going to a Baptist church, the way Flannery O'Connor puts it is the "Christ haunted South." There's that whole southern gothic element to most everything I do it seems like as well, and that plays a heavy influential role with themes and lyrics. Finally, I love the whole idea of the punk aesthetic of giving the middle finger to the man. I can't stand the whole pop radio these days and so I gravitate to anything that just feels raw. I feel there's an element of rawness to what I put on tape. I want to hear people making music not machines, ya know?

How do you think the digital age has hurt or helped music?

It's like the white man coming from Europe and it's like Wal-Mart coming to the small towns, it's going to happen, you can't stop it. We can talk about how we like the warmer sounds of analog or not, but it's coming and the face of the earth is changing and that's just the history of this planet that were a part of no matter how much we like it. If Wal-Mart didn't come in and kick out the independent drug stores then Costco would, and if Costco didn't then someone else would you know, it's coming. With the digital stuff, we can't stop that so it has really changed the face of the recording business and the music business. The record label model of business was very corrupt and not regulated well, so in a lot of ways this is a nice revolution because it is a sort of revolution, and something needs to happen to shake things up. As the radio industry is vertically integrated with the major labels and the parent organizations... the play lists have gotten smaller and more narrow.

This may be going off your question a little bit, but I think more opportunities have opened up like TV shows and commercials being more music based. They're doing it in a way to not just exploit the music, but to really use the music in a revered sense. I think the artists are able to put their music in those places in the market and not feel their music was exploited or used in a bad way. I guess there are a lot of opportunities in the marketplace, it's kind of like the internet really, it's given artists like me the opportunity to get heard by a much wider audience... that's kind of the obvious answer but I think for the smaller artist it has opened up more opportunities to get heard by more people.

So I guess it has its pro's and its con's?

Yeah, well there is definitely a whole downside in the fact that people view music as cheap and free, or that it should be free. The album has lost its significance because it's just tracks now. Those are downsides, but again it's changing, we can't control that we just have to reinvent how we market ourselves and find new ways to do it and get that artistic value.

Currently are you working on anything new?

Yeah, we're working on a new record, it's the follow up to *On Promenade* which means it's not a Psalms record or anything like that. I'm trying to make it new and different, but it won't be a hard left turn or anything. I do think it's a progression and a pleasing one hopefully for the listeners.

Are you sticking with Velvet Blue for this release?

Oh yeah, absolutely. They've hit the ground running with this one. We're going to start pre-promoting here soon. If I can get them a little bit of artwork to stick out there, and get at least one finished song to try to put on some local radio, we'll get going. They're excited about it. At each stage, every time I put out something new, they step up with more confidence and they want to do more. I'm very fond of Lance and the work he's done for me... and the same for Jeff Cloud. We trust each other and we work well. It's a very simple relationship and so we're going to put it out... you know we're all looking for the next opportunity, the next step up, so if they can get me picked up by somebody bigger that's a win-win. It's not like they're trying to keep me in their corner, we're all trying to go as far as we can. We're trying to get this thing out.

Is it in the beginning stages or where are you with it?

I would say it's in the final stages. There are two tracks we haven't begun yet, but maybe just a couple more recording sessions and time to start thinking about the artwork and order of the songs and everything else. (Ed. Note: Since this interview, the record has been completed, look for ordering details at the bottom of the page)

Is there a working title on it?

Yeah, I kind of finalized the title in the last month; it's going to be called *O Ye Devastator*.

Do you consider your music to be "Christian" music? If not, how did your audience react to a record that was scripturally based?

Well, to the first part of that question - in a sense I do in that it comes from my heart which is a Christian heart, and you can't separate the artifact from the artist. In the sense of when you call something Christian music, most people interpret that because of the Christian music industry. In that sense it's very distant from that and not Christian music at all. Calling it Christian music in today's pop culture means that you're playing to Christian radio and I'm very much not. I don't have a problem with that, but I'm not a part of that and that's not where I want my music to go.

To the second part of your question, in regards to the Psalms record... it seems to have penetrated very deeply to those that have heard it. It has been really encouraging and exciting, almost miraculous to see. We've had other musicians come up and talk about just how important that record is to them, and these are kids that I look at and think that I have a fraction of the talent that they do as musicians. So for something that you've done to impact high caliber artists in such a deep way, I think there's some importance to that.

You know when you make a record, you really don't know... it's hard to tell how much you really like it for

a while. You make it and you stick it out there, but yeah, *The Shawl* seems to have this kind of power to it and I'm proud of that, excited by that, and blown away by that. At the same time it's not widely circulated because it's such an odd thing that the market for it is automatically reduced. We knew that though and it was a labor of love. We put it out not knowing how people would respond. We knew we couldn't push it in the same way that we could a normal record, but sure enough I've even been impressed by the way the local community has picked up on it. The Dallas Observer really likes it based off what they've written. The music editor just picked The Righteous Will Rejoice for his #19 song for 2009. So it seems to have a little bit of life of its own and I just hope that it will get out there allot more. It's a slow burn record but I hope allot of people will be exposed to it.

What's in your iPod/CD player/turtable right now?

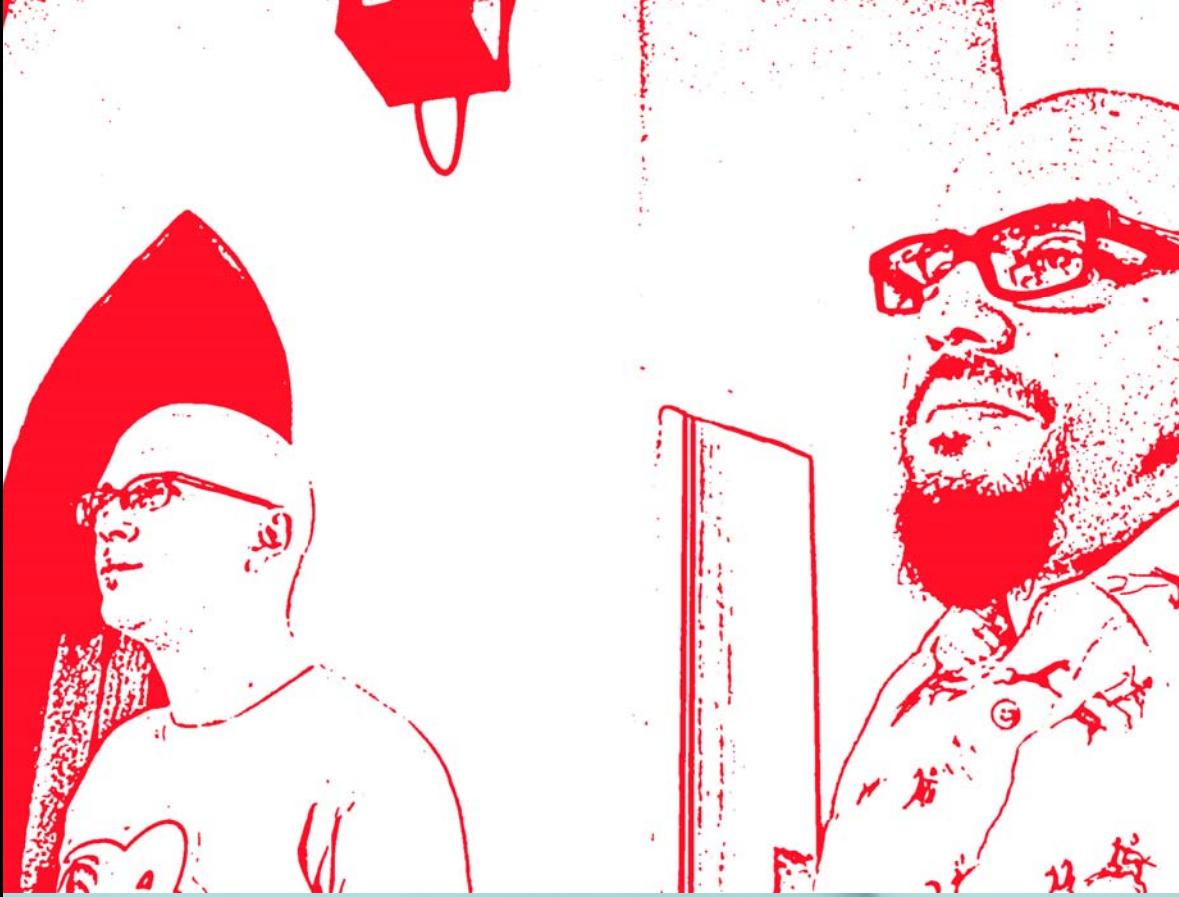
Let's see, well I bought some Pavement recently... I've been giving myself some head space lately. When I'm in certain phases of writing or recording I step back and listen to my own record too just to try and figure out what we need to do to it... Band of Horses I listen to a ton in the spring and summer, I love their record *Cease to Begin*, it's so gorgeous and hooky. Bon Iver has an EP called *Blood Bank*, and a full length called *For Emma, Forever Ago*. The EP has two songs that I really love and the other two are much more experimental and interesting. The full length he did before that and is much more homemade and very cool, it really broke big for him. That's a cool recent find for me, he's not going to be new to music fans, but he's a new one for me.

To order Doug's new release, go to Velvet Blue Music's website: www.velvetbluemusic.com please note, these are pre-orders and according to the website, "THIS WILL NOT SHIP UNTIL 05/04 - All pre-orders will come with a free copy of the new VBM 10 song sampler CD!"

<http://www.myspace.com/dougburr>



WHITE ROME IS BURNING



The Mix and the Music

by Steve Ruff

Rick McDonough was kind enough to give us a last minute interview about one of his upcoming projects, While Rome Is Burning. Many here may or may not be familiar with Rick, but his fingerprints are all over the place in our little 'zine. We have covered him before when his project Hidden From Blackout came out, but he is also a member of LS Underground. In addition to those projects Rick is one half of the duo known as Struck Last May, the other person being Michael Knott. Rick has been a great friend to Down The Line and in almost all our issues he has provided the photographs for our back page as well as many of the photos that have accompanied interviews and stories. While Rome Is Burning is unique, artistic and comforting. This is the kind of music that really moves me, and I say thanks to Rick for being so gracious to us!

I know that you and Peter Kusek are in While Rome Is Burning, is there anyone else?

Nope – just the two of us. As of right now it's just a two-person studio project. While we do have dreams of playing the project live, we'll have to see if that materializes or not. Peter resides in Texas while I'm over 1,000 miles away in California.

Who plays what instruments, and what instruments do you use?

Peter - Heavenly Vocals, Guitar, Lap Steel, Sampling.
Rick - Guitar, Keyboards, Sampling.

What/who are the musical influences for WRIB?

Cocteau Twins, Sigur Ros, Jeff Buckley, My Bloody Valentine, Boards of Canada, Sufjan Stevens

Is there a title for the new record?

No, it's self-titled. We thought that for our debut record that would be best, less is more.

Lyrical what can be expected, and did you write the lyrics for this?

The lyrics, like the music, are a collaborative process. While they are minimalistic and provocative, they begin with poetry and journals of mine that seem to be emotionally appropriate with the subject or music we are considering. Peter then ingests them emotionally, interpreting them artistically and intuitively via vocals.

How will this be released? (Download, hard copy, vinyl, etc.)

For now just CD and download. If we found a place to do vinyl cheap enough that would be cool for a future release.

What do you want fans and listeners to know about WRIB?

It's an emotional experience that we are looking to connect with others through: a place that's familiar yet different, a place that's comforting yet thought provoking.

Can you give us a run-down of the other projects that you have coming up?

Together, or separately?

Together:

I've been blessed to be able to create music with Peter for years...so anything is possible, but for now we are just reveling in this release.

Separately:

Peter is currently working on an experimental/minimalistic project with his wife called Two Bird Sky. I believe that Peter still plays lap steel with some friends in a cool Austin-based indie band called Sad Accordions. Good stuff for sure.

As for me, the new L.S.Underground - *PTSD* was just released. I play guitars, lap steel, keyboards, and was one of the engineers. I just finished mixing a 4-song ep with Paravell, and I was engineer and play guitars on that. Paravell should be out soon. Michael (Knott) and I are working to finish off his next solo release entitled *Even Star*. I'm also still working on a sophomore *Hidden From Blackout* release and an instrumental keyboard-based project composed as background music, but I'm not sure on the name as of yet.

<http://www.myspace.com/whileromeisburning>
www.hiddenfromblackout.com
<http://rickmcdonoughphotography.blogspot.com/>



Z E L A F T I C H I V E



Pounding the Skins

interview by Joshua Lory

The Crucified was my first concert: Friday, February 15, 1991. It was at a cub called The Omni in a bad part of Oakland, Ca. A bunch of forgettable San Francisco bay area metal bands opened. That night changed my life, forever. The power, the brutality, and the songs are so memorable, classic. Years later I find myself in the studio recording with Jim Chaffin, drummer of that very band that changed my life, for the *PTSD L.S.Underground* album, and it was unreal. Since then I like to think of Jim as a friend. Chaffin took some time to answer a few questions for me.

When did you start playing drums? How old?

I was 12 years old. I got my first set when I was 13-14. Rogers - old school.

Who are your musical influences?

Wow, where do I start? I'd say Minor Threat's Drummer, Gary Olsen (*Undercover*), Aaron Smith (77's), Dave Lombardo (*Slayer*), and Lars Ulrich (*Metallica*).

Was The Crucified your first band?

Yes sir, it sure was.

When The Crucified first split, how did The Blamed come together?

My friend Bryan Gray called and told me he had a punk project he was doing and wanted to know if I'd help him. It was just a project to begin with. It caught on pretty well and became a band. The rest is history.

Now you've played with Mortal and I saw you filling in for The Prayer Chain, were there any other bands that you played with for short periods?

Yeah I played with Uthanda a few shows. I did a short tour with Deliverance back in the day too.

Was Fasedown your first project after you left The Blamed?

Yes sir, yes it was.

How did Once Dead come together? Who is involved with that band?

Doug Theime gave me a call to do a show @ C-stone with Vengeance (Glenn couldn't make it). The show was a nightmare! I agreed to do another one so as to redeem myself and things really clicked. They asked if I'd liked to try and write new material. I had always wanted to play with those guys (Larry, Doug Roger Martin). They were great friends, but I never had a chance to play with them in the past, so I jumped on the opportunity. The group currently consists of Me - of course - Doug Theime, Larry Farkas, Devin Schaeffer (vocals), and Angelo Val Despino (bass).

Once Dead has played over seas a couple of times, if I'm not mistaken. Where did you play? Were they fest's?

Yeah we played in Urich Switzerland @ The Elements of Rock Fest and Oslo Norway @ The Nordic Fest.

Do you enjoy playing in other countries?

Loved it! Loved it! Loved it!

Once Dead has a new album out, you wanna tell us about it and where to get it?

You can get it from Open Grave Records on-line, that's all I know.

The L.S.Underground album was pretty much written in the studio, had you ever recorded in that fashion before?

Never! That was a great experience. Being there with an icon like Mike was pretty intimidating at first, but he is such a cool guy I felt right at home.

Did you have a good time the two days we spent at Masaki's studio?

I sure did. Working with you and Mike and Masaki was great. I hope we can do some shows in the future.

Had you heard much of Michael Knott's music before that?

Just old Lifesavers. They were the deal when I was younger. Altar Boys, Undercover, and Lifesavers were it!



During those sessions, we went out to Hawaiian BBQ with Saki and talked about The Crucified quite a bit. A couple of months later you guys hung out together for the first time in years. Then a reunion happened, how did this all transpire?

Well in a nut shell, Jeff, Mark, Greg, and I talked about doing the box set. Then we talked about possible shows and the rest is history. It was that easy. When you and I had talked, the big thing holding us back was that Mark did not want to do any Cru shows. Well, he had a change of heart and the rest of us jumped on the opportunity.

Any plans for new material from the Crucified?

We'll see we're just in the talking stages right now. I'm for it though, for sure.

Final Thoughts?

You're only as old as you think you are! Until you try and do what you did 20+ years ago... hahahaha

111

A

1

2

M



Bombs Away!

interview by Joshua Lory

A brief history of Bride:

In 1983 Dale and Troy Thompson started a band named Matrix in Louisville, Kentucky. In 1986 they signed to the Pure Metal label and changed their name to Bride. The three albums recorded for Pure Metal were *Show No Mercy*, *Live To Die*, and *Silence Is Madness*. In late 1990, Star Song Communications purchased Pure Metal Records. Star Song went on to sign Bride to a multi-album contract and recorded 3 albums: *Kinetic Faith*, *Snakes In The Playground*, and *Scarecrow Messiah*. During the four years that Bride worked with Star Song, they were awarded 4 Dove awards, 11 #1 radio singles, and numerous awards from SESAC, their performing rights organization. Once Bride's contract with Star Song was over, they decided to sign a one album deal with a new independent label called Rugged Records. In 1995 Bride recorded their 7th release entitled *Drop*. Bride left Rugged and signed with Organic records. They recorded *The Jesus Experience*. This marked their eighth full length recording. Two years of extensive touring followed. Bride then released the second CD on Organic called *Oddities* that brought further evolution of Bride's sound and lyrical direction. As Organic shifted gears, Bride asked for a release from their contract and it was granted. The band was then picked up by Absolute records. *Fist Full Of Bees* was released in 2001 yet again reinventing the bands sound. Bride then went on to record *This Is It*, which most fans believed was a farewell CD. Two years passed and Bride was back with their most intense release to date. *Skin for Skin* took the band forward with a writing maturity not yet heard on previous CD's – and yet returning to the raw power of METAL again! Bride is back again with a new album entitled *Tsar Bomba* (meaning *The King of Bombs* or *The Father of Bombs*), an album that will close the door on the career of Bride. "If it wasn't for Jesus Christ, we wouldn't be playing music. He is the music. He is why we play" - Dale.

I have been a fan of Bride since 1989. I feel they are the greatest and most consistent Hard Rock act in the history of Christian music. They never strayed from the powerful message of the Gospel, no two albums sound alike, yet they always sound like Bride. This band is hard to beat live (as many of you know). There is so much info you can find online about this band, it was sort of tough to come up with questions to fill in the cracks. Dale Thompson was kind enough to spend some time to answer a few questions I had.

You and Troy started back in 1983, how old were the two of you?

I suppose I was 20 and Troy was going on 18. We got a late start.

What artist inspired you to want to play Rock N' Roll?

We were always inspired by sounds coming from everyone from Zeppelin to U2. I was captured by Dio's vocal power for sure.

What was the first album you ever bought?

Probably Don Francisco or the Imperials.

I've been rediscovering Bride over the last year and am finding that I love the band more than ever (I admit to being stuck on *Snakes In The Playground* as your best work, but have recently changed my ways). I consumed the 4 albums following 1995's *Drop* which was the last release I heard until 2008 and have been blown away! Not sure why the interest was lost, my musical tastes are constantly changing. Since the beginning of Bride the message gets stronger and stronger and the music always reinvents itself without straying from who you guys are. Is it a challenge to stay fresh after all these years?

As long as I stay true to my convictions the band interests me. Right now we have called it quits but that is only the Bride part. Troy and I are song writing partners til' the end.

What got me back into Bride was stumbling across you guys on one of my iTunes insomnia shopping sprees and downloading *This Is It* and *Skin For Skin*. Do you find the digital music age harmful or helpful for getting your tunes out to the masses?

I like the idea of iTunes. I am against the stealing and piracy. People do not understand that they are robbing the band and putting them out of business when they ILLEGALLY download.

Tsar Bomba was a fan financed album, did you find that easier than working with a label?

Have a root canal, it is easier than working with a label even though some of our fondest memories were when we were signed to Star Song.

How was it working with Jerry McBroom again?

Jerry is the easiest person in the world to work with. It was great to see him again and to be reminded what a talent he is.

Steve Osbourne did quite a few solo acoustic numbers on the album, how did that come about? (The Queen cover is amazing!)

Steve had worked on the arrangement for a long time and wanted an avenue to showcase it. I had no problem with it because it is one of my favorite Queen numbers. I thought his performance throughout the CD was superb.

Very cool that some of your guys kids were on this album.

Troy and I both have talented children. I think they will all be involved in music down the road.

I really like the raw, open sound of the new album, had you worked with Tim Bushong before this?

We worked with Tim on *The Jesus Experience* CD and he had run sound for us live before. He is another instrument in himself. He is a brutal musician.

The proceeds of *Tsar Bomba* will benefit the victims of Breast Cancer. Would you care to elaborate on what got you guys involved in spreading awareness and educating people on this important issue?

My wife is a survivor of breast cancer and we are tireless in the message to women to get mammograms and screenings annually.

I read and study most of the bulletins you post on MySpace (I have a file full of them on my computer). Could you give our readers a brief definition of Christian Universalism?

Christian Universalism or Ultimate Reconciliation is a truth which is supported by Biblical evidence that states that God will reconcile all people back to Himself. There will be judgment and correction but it is not everlasting in that it goes on without end. God is love, love never fails.

What are your thoughts on the Christian music scene of today?

I do not have a grip at all on today's Christian music scene. Matter of fact I am embarrassed to say I do not know who the big artists are. All I know is that we have been better off in the last several years without a record label.

Tsar Bomba is the last Bride album, any future plans for the Brothers Thompson? Any styles of music you never tried but always wanted to?

Troy and I are in transition and until God reveals to us which direction we should go we will pursue nothing. We are waiting for the mighty rushing wind.

What bands have you been listening to lately?

I listen to a lot of Independent Bride releases like *Lost Reels III* and I really have indulged in Muse over the last year. I am still a student of the musical game and I keep my ears fresh for new sounds, songs and talent.

Any final thoughts?

I have learned that the most important things in life are right there in front of us. God (the pursuit of absolute truth), family, and living peacefully with all people.

Amen to that!

Important information:

Bride has always been on the cutting edge of popular and unpopular issues throughout the years. Their new goal is to educate the public and bring awareness to the subject of Breast Cancer, including risk, prevention, screening, symptoms, research, treatment, and support. Collections of cells that are growing abnormally or without control are called tumors. Tumors that do not have the ability to spread throughout the body may be referred to as "benign" and are not thought of as cancerous. Tumors that have the ability to grow into other tissues or spread to distant parts of the body are referred to as "malignant." Malignant tumors within the breast are called "breast cancer". Theoretically, any of the types of tissue in the breast can form a cancer, cancer cells are most likely to develop from either the ducts or the glands. These tumors may be referred to as "invasive ductal carcinoma" (cancer cells developing from ducts), or "invasive lobular carcinoma" (cancer cells developing from lobes). Sometimes, precancerous cells may be found within breast tissue, and are referred to as ductal carcinoma in-situ (DCIS) or lobular carcinoma in-situ (LCIS). DCIS and LCIS are diseases in which cancerous cells are present within breast tissue, but are not able to spread or invade other tissues. DCIS represents about 20% of all breast cancers. Because DCIS cells may become capable of invading breast tissue, treatment for DCIS is usually recommended. In contrast, treatment is usually not needed for LCIS. After traveling the world on many tours to such places like Europe and Brazil, writing and recording hundreds of songs Dale and Troy Thompson may have come to their most defining moment.

For more info on the band:

www.bridepub.com

www.myspace.com/bridemusic

INTERVIEW WITH MAUGRIM



The Dark Ambient Aim

by Steve Ruff

I love all kinds of music. One thing that I really enjoy about Down The Line is getting to check out new bands and tell other people about them. Maugrim was a band that I came across while looking at the website for Bombworks Records, and somehow after following various links I came across this band. For those who follow C.S. Lewis and his Narnia series, you will recognize Maugrim as the name of the wolf who was the captain of the secret police that served the White Witch. So I purchased their CD *Paths Of The Damned* based solely on the cover art and the album description which was "ambient with dark, narrative vocals." It sounded interesting, so I picked it up and immediately liked it. Alex is the man behind the name, and I was able to catch up with him for a good question and answer session. Please also check out the links at the bottom of the page, Maugrim has a couple of cool t-shirts that can be ordered through Starve The Flesh Clothing. For now, enjoy...

When/how did Maugrim start and come together?

Well, Maugrim came into existence the summer after my senior year of high school. It started out with some fooling around with music pieces and toying around with some synths on garage band, and then a friend telling me I should start making ambient music. At the time, I did not even listen to any ambient music, but I decided to give it a try, and now have opened myself up to a whole new world of music.

Maugrim has been just you up until recently, can you tell us a little about Elan O'Neil who just joined the band?

Well, Élan has been a pretty good friend over the past year. We started talking when I conducted an interview with him for Christian Metal Fellowship with the band he played drums for at the time, Day of Ascension. Élan is currently taking parts in multiple musical projects including Old Forgotten Lands (which is his own ambient project), Asgáth (his noise project), Élan (a black metal project), and a newer black metal act called Old Wounds. Over the thanksgiving holiday Élan and his wife spent a few days with my family and me. We worked on a lot of field recordings and discussed many ideas which is when I decided to ask him to join the project.

The last update on your MySpace page says there is a lot in store, what direction musically are you headed with the band?

There are currently a lot of different things I would like to happen with Maugrim. I hope to record an album in the future sort of following the style of the project Elffor, as well as record a full black metal album, and then experiment with some acoustic stuff and include lots of field recordings. Really, I would like to explore all different music aspects, but continue to stay faithful to the dark ambient sound as a whole.

When will the split with Equilibrium Ablaze be released?

The cassette version is coming out anytime on Tapes from the Woods. Everything is set, we are just waiting on him to release it. The CD version has all of the material sent to EEE Records, we have not decided on a specific date, but in the meantime I may work on getting field recordings of fire to replace the samples used.

Who/what are the influences for Maugrim?

As of right now the influences vary from dark ambient to all different kinds of metal and soundscapes. The main influence though is a dark ambient project that not too many people may know, which went by the name of Taur Nu Fuin. Other acts include Agalloch, Elffor, Summoning, Seregor, Gaoth Anair, and Austere. Most of these may not show musically as being influences, but have all had an impact on me somehow.

How do you think the digital age of music has helped/hurt Maugrim?

The digital age has most definitely helped Maugrim out a lot. I'll be honest, if I did not own a laptop with recording capabilities, Maugrim would not exist.

How has the secular market/fans accepted Maugrim? Has being on a 'Christian' label hurt or helped the music?

So far, Maugrim has not had much exposure to the secular market, which is something I want to aim to do in the future because the music is more geared towards a darker sort of non-Christian scene.

On a more personal note, are you a believer and does your faith play a role in your art? If so, to what degree?

I am a believer. Born and raised in a Christian home, both of my parents have been pastors at some point (father was but had to resign his position for health reasons, mother is a children's pastor currently). I attend a Christian college in Pennsylvania right now. I have been through a lot of spiritual battles, but still come out with faith. As far as playing a role in Maugrim, the lyrical themes for some of it touches on faith based things, but a lot of the newer stuff is about nature and loss.

What are some of the obstacles to being on a 'Christian' label when you are in a genre of music that is so dark?

Not getting exposure to specific scenes would be a big one.

Who are you listening to right now? What's in your ipod or cd player?

I listen to a lot of different things, mostly metal. A few favorites would be Agalloch, Austere, Virgin Black, Moonsorrow, Eluveitie, The Morningside, Fen, Woods of Ypres, A Hill to Die Upon among hundreds of others.

Who did the artwork for Paths Of The Damned, do they have a website?

DrawnsworD did the artwork for Paths of the Damned, and it came out fantastic. Its a perfect depiction of what I wanted to shoot for. As far as a website, I am not entirely sure, he does have a MySpace though, which you can check out here: <http://www.myspace.com/drawnswordgraphix>

He has done multitudes of other great drawings for underground acts as well, and he also does artwork for Untomb'd magazine

Is there any other stuff available that you have done?

Well, music wise, not yet. I'm working on planning out a lot of releases right now. For example, as we said earlier, there is the split with EA coming out, then there will be a split with the notorious project known as "Njiquahdda" which will include a track that clocks in at over a half hour on Maugrim's part. This will be the first Maugrim song to have actual field recordings, as well as a black metal segment in the song. It is also being discussed of releasing a limited box edition of this split, including some goods that any fan of either project would want to have in their collection. After this split is released, there is another split planned with a band that I will leave unnamed, because I have not been able to contact him lately. This project has been my biggest musical influence for Maugrim though. I have already began working on the material for this split as well. I'm sort of planning out some other material as well, and I may possibly release a very limited pressing (like 25 or 50 copies) of some unreleased demo tracks. Other than the stuff mentioned, there are two t-shirt designs available from Starve The Flesh and we are working on putting a hoodie up.

Any last words that you would like to add, or anything you would like to say?

I would like to thank everyone who has read this interview, and taken time to check out my material. Please stay posted on the MySpace page, I will keep updates there. Also, if you enjoy the music, it would mean a lot to show support and if you would purchase one of the t-shirts. The company that prints them are great friends, and could use the support.

www.starvetheflesh.com

www.myspace.com/maugrimscamp

WPA VOLUME 7 WALL BILLY



Eternal Sunrise, Eternal Sunset, Eternal Dawn & Gloaming

By Steve Ruff

How does this *WPA Vol 7/Eternal Dawn & Gloaming*, differ from the previous volumes?

This one is fairly more rockin'... more attitude. At least on 3 of the 6 songs. Like the *WPA Vol. 6*, "Rural Route," all this new stuff has such a nice garage-y Neil Young sorta feel. Nice to play some noisy electric guitar. You know we just set the gear up in our tiny cabin and start working...Pretty soon the place is drenched in lyric sheets, guitars everywhere, a couple of amps and effects boxes; total clutter amidst this great view in the mountains. Having the drums set up means there's very little space to slide anywhere.

"Carolina, Carolina," "To Feel the Heat," and "All I Need Tonight" are all folk-rockers and each has a sorta "signature" musical element. "Carolina" has a pretty sassy guitar riff and guitar solo, "To Feel the Heat" has a great groove and an eerie chorus, and "All I Need Tonight" (I think) has the best "I'm just a loser in a band" chorus I've written in a spell...very Byrd's influenced.

And the quieter ones?

Muriah's "Grace Notes," is a gem; I truly believe she's a major talent. Her song is loosely based on an evening we spent out west while on tour, it was a spontaneous July 4th celebration in some town we happen to wind up in in Wyoming. Beautiful night, beautiful song. She did all the voices, pianos and guitars on that one. My "Driving Machine (Take Care of That Old Heavy Heart)" is not unlike "Hard Luck & Heart Attack." It's another life on the road song, but I try to make these song themes that EVERY one of us can reference and feel a part of, travels or not. We're ALL living in similar skin and it's pretty fragile stuff. We're all on a big journey with a story to tell, so these WPA songs try to dig that stuff out.

Has moving to a new place/state changed your songwriting, if so, how?

We left Athens in September last year, it had been a very rough year. I've cobbled my life together as a songwriter living on the road for 18 years, but 2009 was the worst yet. We're in a recession and its effects were huge. My father had died in March and I'm deeply glad I got to walk him through some of those last steps to Heaven; still it took a huge toll on us to manage his life. Then Jon Guthrie, the immensely talented musician who had been playing bass and singing in Vol, died in a tragic automobile wreck. Jon and I were becoming good friends in addition to his musical prowess. There are holes that just can't be filled and Jon's departure was one of them. Those things didn't "force" us to move, but for me, Athens just felt like a well that had been dry forever. The town had never really been "good" to Vigilantes of Love. And the newly reformed Vol, which I think was every bit as solid as the other incarnations, was getting the same kinda local reception...not even lukewarm. At some point you just have to ask: "Why am I still here plugging away?"

So moving to the cabin in western North Carolina was, in a way, a "retreat." It was a way to regain some perspective on life. The cabin is tiny, but beautifully built and warm. It was hand built by our landlord, he and his live right up the hill, he's 100 years old and a national treasure. We live pretty "off the beaten path." It can get a little nerve-wracking sometimes with no nearby coffeehouses, bookstores, theatres or taverns. But plenty of beautiful vistas, woods, hiking, blue sky and starry nights. We started eating home more (a great thing!) and devoured Ken Burns National Parks Series on DVD. After we got settled in, in 10 days I wrote and put out WPA Vol. 5, "Cabin Songs". A month later WPA Vol. 6, "Rural Route," was released; It just felt like all of these issues of sadness and mortality and seeming failure needed to be given voice. And so the move, the cabin, the area we live in, inspired all of that I think. These last 3 WPA's have felt like a lyrical & musical "growth spurt" for me. And I'm grateful I get to "do what I do."

When you say the idea was to 'get immediate' with these songs, what do you mean?

I wanna feel pulled into a song...willingly or unwillingly. When I write I try to allow for a certain "trusting of the gut." I want the ideas and the images to be basically emotionally unfiltered and unedited. I can't explain what happens when I get into that "mood." I just find suddenly that one idea or phrase is leading to the next one musically and lyrically, and it's moving me and making sense too. Sometimes its turns of phrases, sometimes it's being able to juxtapose two incongruous ideas and have them make sense, sometimes it's just

letting our common, everyday, vernacular define the mood of a passage.

And near-future goals?

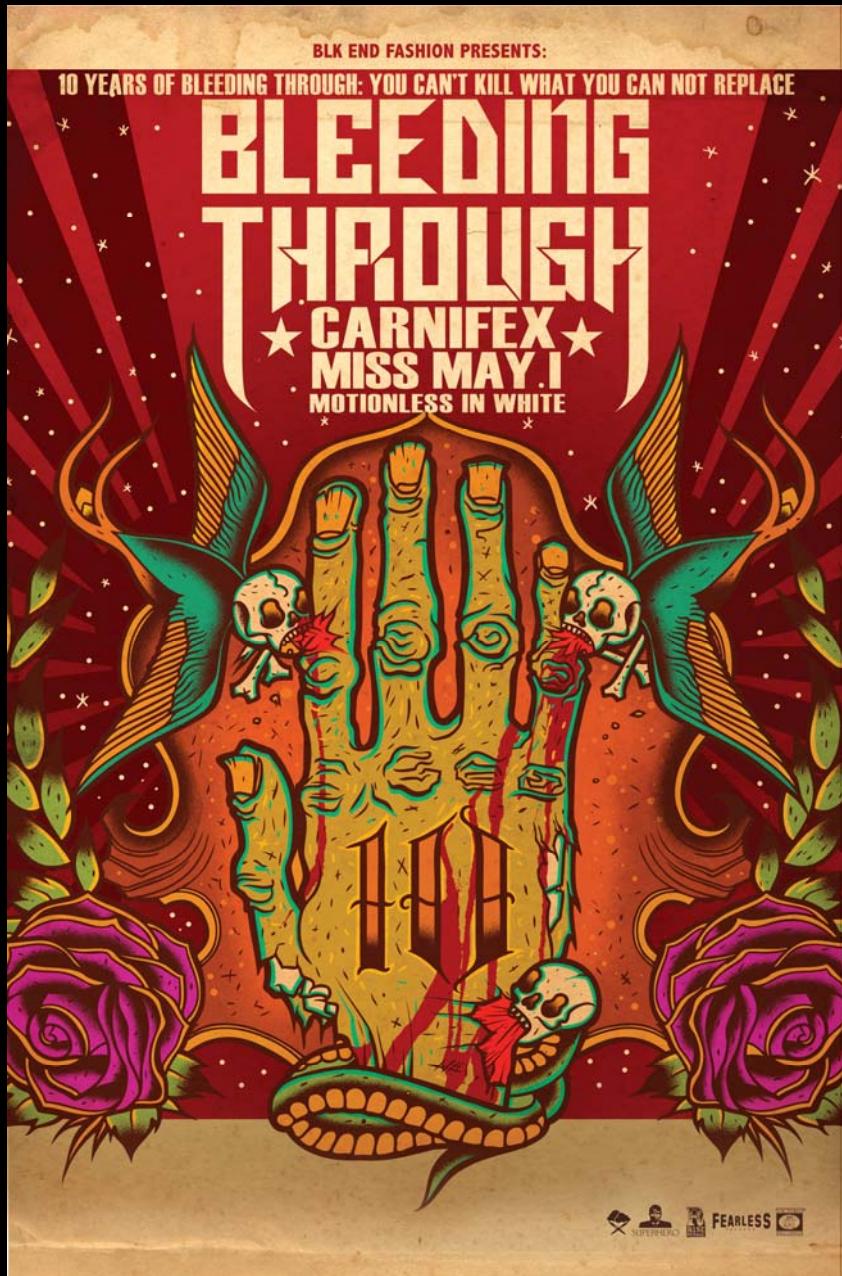
Well, we're still booking ourselves a lot of house gigs. We do the troubadour thing pretty well, now! We're trying to play out west and back this summer. If anyone out there would like to host a house show, please let us know!

<http://www.billmallonee.net/>
<http://www.myspace.com/billmallonee>
<http://www.myspace.com/muriahrose>
<http://www.myspace.com/worksprogressadministration>





TATTOO YOU



DAVE QUIGGLE: integrity, dedication & tradition

By Steve Ruff

Dave Quiggle is one of my favorite artists and I was super stoked to get a short interview with him for the zine! I have been a fan of Quiggle's for years, beginning when I saw the album cover for *No Blood, No Altar Now* by his band at the time, xdisciplex. I was drawn to the artwork and the music was some of the best in the hardcore scene at the time. Dave has got to be one of the busiest guys in the business. He is the art director for Facedown Records, owns his own clothing line (Black Rose District clothes), tattoos at Soul Expressions tattoo in California, and is a current member of the veteran hardcore band No Innocent Victim. Dave has created album art for a myriad of bands from Bleeding Through and The Crucified to Living Sacrifice and War of Ages. He is multi-talented and the real deal! Out of all the tattoos I have, I have more Quiggle designs than any other artist, and of course, I need more!

Let me also plug Facedown records here. One of the things that I love about Facedown is not just the great bands they put out, but that they stick to the ethics of quality at a good price. All of their CD's and merchandise are sold at exceptionally great prices. That is a rarity today in the music world, with labels making their money these days from the merch, but Facedown has done a great thing of keeping prices reasonable. Check them out and support their projects! Enjoy the conversation below.

- Artwork -

What are some of the things that motivate and inspire you in your designs?

I'm inspired by everything around me: other artists past and present, music, films, books, the Bible. My brain doesn't stop filing away everything I see and hear towards future creative endeavors. Much of it is subconscious, but a lot of it I'll store away to do with some sort of purpose. Of course there are times when the ocean of inspiration runs dry or low and then there are other days when I'm completely overwhelmed and I know that a lifetime of creating artwork isn't enough to do all I want to do. I think it's just all how my brain is wired. If I had to for some reason quit doing artwork for a living and do something completely different, I would be tortured daily by all the unfulfilled ideas swimming in my head. I'm very thankful for being able to live a life where I can do what I love day in and day out.

What first drew you into tattooing, how did you get started?

I've actually loved tattoo artwork for as long as I can remember. In middle school I got in trouble for drawing fake ones on my friends. One kid got in a lot of trouble because it looked real enough to shock his mother into a fit. Later when I played in hardcore bands I got really into traditional American Tattoo artwork and started incorporating it into the earliest t-shirt designs I was doing for my own band and some friend's bands. I actually got started in tattooing much later after I was already somewhat well known for my tattoo designs. I was selling tattoo flash and so it was assumed that I tattooed as well. I avoided tattooing for some years until a couple friends of mine opened a tattoo shop and eventually it just all came together. I still tattoo but not full time.

I could be wrong here, but it seems you draw as well as use the computer with your designs? Which medium do you prefer and why?

My preference is to use them both together. The drawing is at the core of my illustrations and the computer is only the tool that enables me to experiment with color and texture etc. At the outset of any project I'll draw a lot of thumbnails until I get one that I like. Then I'll make a full scale version of it and try a lot of things out compositionally. After I've got a drawing I'm happy with I'll bring it into the computer and take it from there. The ratio of how much drawing vs. how much digital depends on what style I'm going for or mood I'm in. It's slightly different with each project.

Any new stuff planned for the future with BRD?

Definitely. Black Rose District is not a "Taking over the world" type of company so we pretty much release stuff at our leisure. There's no huge seasonal rush for us or any kind of release schedule to maintain. Right now we're talking about doing more series work like we have in the past and more stand alone concepts as well.

- Music -

What's coming in the future as far as any new recordings or live shows?

It's almost been a full year since I've last been on a stage playing music. After playing music live for over 16 years it feels strange to have not played for that long. At the same time I'm so busy that I can't imagine squeezing that into my life right now. Even just the idea of it feels like too much. I do have a few band concepts I'm working on with some friends here and there but no concrete plans to do anything with them. Time is my enemy!

Being one of the originators in the HxC scene, or the Christian HxC scene, do you think the mainstream acceptance of HxC has hurt or helped? When I say hurt, I mean do you think the scene has grown weaker? Please elaborate:

The line in the sand is so blurred. It's almost impossible to even talk about. It's been fractured, homogenized and sliced so many ways that it's nearly unrecognizable to me. I feel like it's a completely different animal now. I'm not trying to sound like one of those guys who say it was better "back in the day" but it's hard for me to reconcile "the scene" I grew up in with whatever is going on now. There used to be a commonality between us at shows. Now there are a lot more people going to shows but people don't have anything to connect them to one another more than at any other music event. That's just my perspective.

What do you think about the digital age of music - how do you feel it has hurt/helped the music scene?

The digital age of music is fast and easy but has its obvious downsides. The joy of purchasing something tangible is definitely missing. The best answer I've found for that is the return of vinyl. I recently purchased a 12" vinyl record and it came with a download card for the digital version and it's the best of both worlds: large artwork, collectability, and then the digital for your practical listening needs. I've read that vinyl is making a comeback and I hope it's true because I think that vinyl with a digital card would be incredible for the bands, labels and especially the consumer. I'm a big collector nerd when it comes to the things I love so it's something I'm really getting back into right now.

Who are some of your musical influences, and who is in your iPod/CD player/turntable right now?

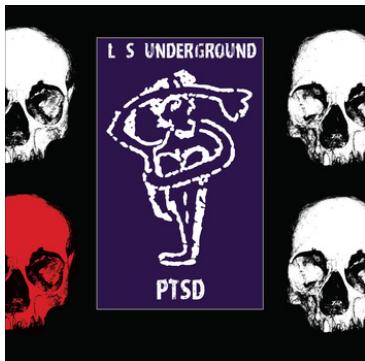
I listen to so many kinds of music. It's hard to say. Today I listened to a lot of The Black Keys while I worked. I usually start my day with more chill music and work my way up to the hard stuff for the second half of the day starting at around 4pm. My favorite album in 2009 was White Lies *To Lose My Life*. As far as heavy music goes, the best thing I've heard in recent memory is *The Sleeping Eye* from Iron Age.

<http://www.davequiggle.com/>
<http://www.davequiggle.com/blackrosedistrict.html>
<http://www.myspace.com/davequiggle>
<http://facedownrecords.com/>



dUg PINNICK
STRUM SUM UP
 2007 Magna Carta
 Purchase: MagnaCarta.net
 Review by: Steve Ruff

dUg Pinnick's last solo release *Strum Sum Up* is a heavy, heartfelt rocking good time! I am as much a fan of Pinnick's solo material as I am of the Kings X band efforts. In many ways they are stylistically the same, but *Strum Sum Up* has a crisper heaviness to it. The thing that dUg does so well is that thick funky bass groove that he lays down just underneath the guitars in many songs, but then in songs like "Coming Over" that funka funka thumpa thumpa is the vehicle that drives the song. Lyrically my favorite track here was the opener "Perfect World Part 1," which deals with the fact that we are all living under the same sun, dealing with the same junk, and no one is any different from the next person.... dUg does not confess Christianity, but thematically the lyrics here could be a very well crafted "for all have sinned" type song, and it works well. Pick this one up and play at maximum volume! Headphones are recommended ☺

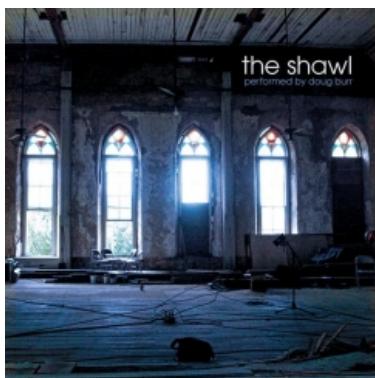


L.S.UNDERGROUND
PTSD
 2010 Independent
 Purchase: MySpace.com
 Review by: Steve Ruff

This release was soooooo well worth the wait for me! I think this is the best LS Underground to date! Michael Knott is not only forerunner in the alternative scene, he is about as progressive as they come in terms of new, fresh and original material (remember Struck Last May). This disc finds new blood infused into the band with stellar playing by Josh Lory, Rick McDonough, Matt Biggers, Daniel Sonners, Casey James Prestwood, Jim Chaffin and the return of Brian Doidge... whew! This was a huge effort with many top notch musicians and it shows through and through. Knott has crafted this as another concept album, one that deals with the issue of PTSD and what troops encounter as they return home from the battlefield. The one thing that really struck me about this album was how well the music flows in conjunction with the lyrics. The music here tells a story as well. There are surprising gems here like the remake of "Shaded Pain," done here acoustically and called "A Shade Of Pain." This is a must have for any fan of Knott!

For a hard copy: Send money through PayPal to gerardartwork@yahoo.com (\$15 in US, \$17 out of US shipping included)

For a digital copy - <http://lsunderground.bandcamp.com/>



DOUG BURR
THE SHAWL
 2008 Velvet Blue Music
 Purchase: VelvetBlueMusic.com
 Review by: Matt Crosslin

The Shawl finds Doug Burr setting Biblical Psalms to music. Now, before you skip to the next review and write this off as some cheesy kid's lullaby muzak or even some peppy youth group praise album that wants to make you all "happy in Jesus" – hold on a second. This is a serious attempt to capture the full range of emotions covered in the Psalms. Sadness and grief are just as prominent as hope and joy. "I Am Weary With My Singing" sits next to "Surely God is Good to Israel." This is not rah-rah "look at my very real fake smile here" kind of music. The joy expressed here is earned after wrestling with the struggles of life. This is true worship, in a sense.

The music behind the words is sparse, acoustic, and melancholy. *The Shawl* was actually recorded in the building that you see on the front cover. It is almost as if that old building impressed its weighty history on each breath of Burrs – every note and vocal inflection are filled with a certain depth that you normally don't get in most albums containing so much holy scripture.

Doug Burr is accompanied by a whole slew of musicians that play all of the instruments you have come to expect from Americana/folk music. This release has been around for a while, but pick it up if you haven't.



**WHILE ROME IS BURNING
WHILE ROME IS BURNING**

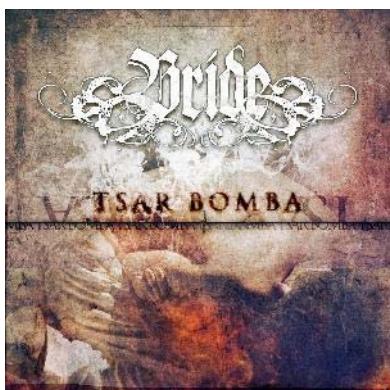
2010 Independent

Purchase: [MySpace.com](#)

Review by: Steve Ruff

While Rome Is Burning is another project from the multi-talented Rick McDonough. His partner in this band is Peter Kusek, who also plays with a great group called the Sad Accordions. The MySpace for While Rome Is Burning has been the only place to check out songs up until now and this little gem has been well worth the wait. This recording is a beautiful landscape of sonic textures and sounds, complimented by the vocals that deliver a poetic response to the listener. This is another great recording in the ever expanding arsenal of Rick McDonough's work which has a standard of quality and uniqueness with each offering. Definitely give this one a try, and also check out Rick's solo project Hidden From Blackout if you enjoy this record!

<http://whileromeisburning.bandcamp.com/>
<http://www.myspace.com/whileromeisburning>
<http://www.myspace.com/thesadaccordions>
<http://www.myspace.com/hiddenfromblackout>
<http://hiddenfromblackout.bandcamp.com/>
<http://www.hiddenfromblackout.com/>
<http://rickmcdonoughphotography.blogspot.com/>



**BRIDE
TSAR BOMBA**

2009 Retroactive Records

Purchase: [BridePub.com](#)

Review by: Joshua Lory

Brides last album, and what an album it is! It pulls sounds from throughout the history of the band creating a new sound. It's one of the most dynamic and raw albums these veterans of rock have released, a very live feel to this album, but there is a lot of great studio moments all over the record. The opener "Industrial Christ" hits you hard right away with the heavy grooves Troy Thompson is known for. "All We Are" takes you places you weren't expecting to go to during the solo section, grinding hard rock into classic British metal – fantastic. "Love Shine" reminds me of the heavier parts of Bride's overlooked *Oddities* album, also has a great solo section. "We Are Together" is a little reggae/rock mesh up with a catchy sing along chorus. "Never" and "Separate" are two of my favorites, changing from a melodic alternative to some of the heaviest riffs on the album. "Nothing Means Anything To Me", "Look In My Head" and "Last Thing That I Feel" are classic Bride. "Downward" is one of the best ballads these guys have ever recorded. "When I Was A Kid" is a happy number with a kickin' AC/DC vibe. "We Are The People" closes the album much like it opened, HEAVY! All this is padded with some amazing classical acoustic numbers performed by guitarist Steve Osbourne including an acoustic instrumental of Queens "Bohemian Rhapsody." Awesome bass playing from Glenn Watts – very in the pocket. Jerry McBroom, amazing drummer, my favorite for this band. Dale hits the lyrics deep, hard, and spiritual as always. Bride's been around a long time, so if you're a fan, this is for you, you'll love it beginning to end! If you've never checked Bride out... well there's a lot of material to check out, this might be a good place to start and back track... it's all good.



**THE WAYSIDE
SPRITUAL SONGS**

2010 Independent

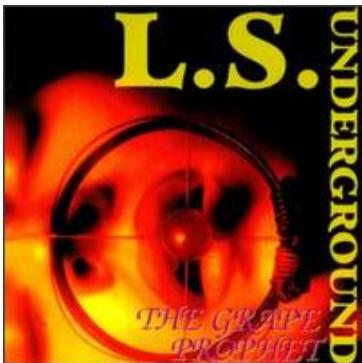
Purchase: [BandCamp.com](#)

Review by: Matt Crosslin

The Wayside is back. If you like Americana, Rock, or folk in any kind of combination, then that one statement should make you rejoice. Starting off as Vag and Vague and a few other band names that I can't remember back in the 1980s, John and Michelle Thompson and their merry rotating band of minstrels finally settled on their current name in the 1990s and have been releasing quality albums ever since. Now, I am not saying that they are releasing those albums at a rapid pace as *Spiritual Songs* is only their third studio album. Throw in a couple live albums and you have their entire catalogue.

Spiritual Songs finds The Wayside covering, well... spiritual songs. These are all songs written by someone else – often even classic hymns and spirituals. You can listen to the entire album streaming at BandCamp.com. (I swear someday the Internet is going to make album reviews obsolete...) Fans of the last Wayside album *Farm* (which came out in 1852, I believe) will find many sounds here to love. The Thompson's both have great voices that work incredibly well together. As usual, they have surrounded themselves with excellent musicians.

Spiritual Songs is available in many formats – downloads, special editions, physical CDs, and streaming. There is even a bonus vinyl 7" if you are so inclined. The special editions are going fast, so don't miss out on those. But no matter how you get one, get your copy today and support the finest in independent music.



**L.S.UNDERGROUND
GRAPE PROPHET**
1992 Blonde Vinyl
Purchase: [BandCamp.com](#)
Review by: Steve Ruff

This is considered by many to be the quintessential release by LS Underground, I think the newest *PTSD* is just as good (if not better), but we reviewed that too. **THE GRAPE PROPHET IS AVAILABLE FOR PURCHASE AGAIN**, that's why I thought we should cover it here. This release was what made music in the alternative early 90's so amazing! A layered canvas with musical textures and ideas that was so innovative and unique that they defined an era. The players on this one were (of course) Knott and Brian Doidge, Caryn Colbert, Chuck Cummings, Mike Sauerbrey, Steve Hindalong and Dan Michaels. If you don't know the story of The Grape Prophet then you have been hiding under a rock, but it was a concept album the Knott recorded about his interactions with a particular church, and he transposed it into a story about an orange picker in the Southern California orange groves named Ellis (or L.S.). This is the record that introduced fans to notable favorites like "Wino of the Red Is Stained" and "English Interpreter Of English." If you never had this one, you can get it again, or if you've never heard it before you definitely need to check it out. It is a must have record, I know, the Grape Prophet told me so...

For a detailed explanation of the concept of this album see:
<http://www.michaelknott.com/articles/luuchi.html>



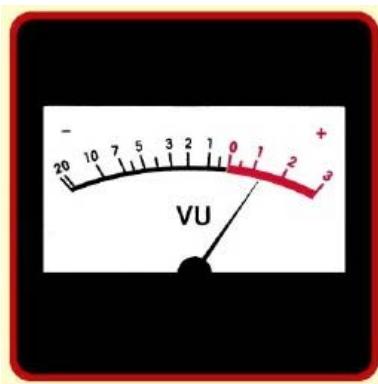
**GASOLINE HEART
NOSTALGIA AIN'T WHAT
IT USED TO BE**
2009 P Is for Panda
Purchase: [MySpace.com](#)
Review by: Joshua Lory

I can't say enough about this band, they've changed my life. It was what my musical appetite was craving at the time I bought it and it satisfied like a piece of chocolate after a meal. It's first and foremost rock, it's Americana, it's punk, it's spiritual, it's folk, it's lyrical, it's raw, and passionate. Not for the faint of heart, cursing casual as a sailor, it's working class all the way. I love this album start to finish, a step up from its predecessor *You Know Who You Are*, which is a fantastic album, better than most bands out there. My highlights on this album are "Can't Keep A Good Kid Down", "Backbooth", and "Eager Seas". This one might be my favorite album of 2009. These guys are running with the torch of the greats of the past; let's pray they don't end up forgotten like many of the artist covered in this 'zine. Find it, buy it, I promise you'll like it, unless you have bad taste.....



**WAR OF AGES
WAR OF AGES**
2005 Strike First Records
Purchase: [MySpace.com](#)
Review by: Steve Ruff

I chose to review War Of Ages first full length record for three reasons. One, Dave Quiggle (who we interviewed) did the cover art. Two, it's Easter and this is what I consider praise music, and three, this record opens up with one of the best quotes ever; "The greatest single cause of atheism in the world today are Christians who acknowledge Jesus with their lips, and then walk out the door and deny Him by their lifestyle. That is what an unbelieving world simply finds unbelievable." Those words penetrate every time I hear them. War of Ages is an amazing hardcore band that has been pummeling listeners for 6 or 7 years. This record nailed me upon first listen with the heavy double kick drumming, the furious thumping of the bass and the guitars that vacillate between hardcore breakdowns and metal riffs! The lyrics are positive, praise worthy and standard for the hardcore community with the focus on purity, community, respect for oneself and others and the quest for things that are right and holy. These guys continue to put out tremendous music, if you like heavy music, this will not disappoint!



**VIGILANTES OF LOVE
LIVE AT EDDIES**
2009 Independent
Purchase: VOLSounds.com
Review by: Steve Ruff

I listen to a lot of Bill Mallonee, and recently I went back and gave this download another spin. This was the last incarnation of VoL before Jon Guthrie passed away so suddenly, and man I tell ya, these guys (and gal) were tight! This live recording was pulled directly through the soundboard at Eddie's Attic in Decatur, GA. The songs here are mostly favorites from *Audible Sigh*, *Blister Soul* and *Welcome To Struggleville*, and although you are sure to have heard them before, hearing them in the live setting with this line-up gives them new life and vigor. If you miss the band, this one is for you and it also is available as a very inexpensive download through Bill's website (only \$4.50). Make sure to check out our other review of Bill's latest, *Eternal Dawn and Gloaming*.

<http://www.billmallonee.net/>
<http://www.myspace.com/billmallonee>
<http://www.myspace.com/worksprogressadministration>
<http://www.myspace.com/muriahorose>



Map
SPEECHLESS

**MAP
SPEECHLESS**
2009 Velvet Blue Music
Purchase: VelvetBlueMusic.com
Review by: Matt Crosslin

Josh Dooley and company return with a mostly instrumental album. A few songs contain some vocals, but this album is mostly focused on Josh's guitar playing and song writing. And what a beautiful record that makes. The opening song "Avalon" is worth the price for the album alone. But MAP keeps the quality up for all 10 songs. This is one of those albums that I really hope gets a vinyl release.

Stylistically, MAP falls somewhere in the same region as Starflyer 59. All of the songs contain subtle nods of many different styles, so pinning down any one is difficult. One thing is for sure – there are hooks every where you listen on this album. Dooley's sheer ability to write catchy hooks alone drives this album by before you even know it. Where as many instrumental albums get to the point of boredom with most songs all sounding the same, MAP keeps your interest going through every song at the same time they are creating a cohesive sound.

The song titles almost make you wish there were some lyrics, though. With titles like "Her Mom Wore St. John (All the Prozac in the World Couldn't...)" or "Souvenirs From A Dead Empire" or even "Killing People On The Television" (one of my favorite riffs on the album) – you can't help but wonder what was going through Dooley's head when writing these songs. Other than a few hints in some interviews here and there, I don't think we will ever know. But with songs this fun to listen to, you really don't care.



**THE LANGLEY SISTERS
QUEEN BEE 7"**
2010 Velvet Blue Music
Purchase: VelvetBlueMusic.com
Review by: Matt Crosslin

I have read many labels used to describe the music of The Langley Sisters: folk rock, country, show tunes, even roaring 20's/30's type pop show tunes. If you can imagine all of those rolled up into one style that really does work, then you have the sound of The Langley Sisters in a nut shell. I know it sounds a little weird on paper, but on vinyl it is beautiful.

Both songs on this album really do sound like they could have been recorded in the 1920s. Side A contains "Queen Bee", the more upbeat number of the two. The B-side is "Someday In The Past", a wistful song that is a bit more mellow, but just as sweet to the ears. I love it when groups like this can sing so well together.

This particular vinyl is limited edition and word is they are selling out fast. Rumor is that there will be a full length coming soon, but until then this release will have to fill that itch for roaring 20s pop show tunes that you didn't even know you had...



← *Delaware Morning* by Rick McDonough (2008) →

ADDRESS LABEL